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make either protective covering for implements or cap and tunic uniforms which may have been for the firemen in general, or for the *centonarii* themselves, that they might form a special brigade to fight nearest the flames; the *dendrophori*, a company of porters, attending to all carrying and hauling required by the duties of the department, and probably looking after the policing of the town.

For this theory of the *dendrophori* Dr. Brewster cites as a striking parallel the porters of Constantinople, who, by an old custom, serve also as night-watchmen and firemen.

Students of Martial will find interesting the author's elaboration (61-65) of Professor Tracy Peck's argument (Classical Philology 9 [1914], 77-78) concerning the location of the book-trade at Rome. In another place (59-60), she questions the familiar interpretation of Martial 2.17.1-3, which makes the Argiletum the headquarters of the shoe-trade. She is inclined, with Professor Peck, to locate that trade on the Vicus Sandalarius, a conclusion which appears sound topographically as well as etymologically.

There are matters in which the reviewer cannot commend this dissertation. The writer is familiar with the satirists and the literature upon them. She ought not to expect such familiarity on the part of all those who might want to use her work. Her method would be more scientific, if her footnotes made clear the opinions of editors on the many moot points. It is difficult for the reader to tell what theories Dr. Brewster originated, and what were found in the commentaries upon her authors. The casual reader might like to know, for example, that on page 77, note 4, the parallel of *Pausiaca*. . . *tabella*, Horace, Serm. 2.7.95, with "Windsor Chairs" is at least as old as Greenough's edition.

Equally unscientific is the writer's treatment of Latin comedy as evidence on points of Roman private life. It seems absurd to have to refer to such a matter, but what can be said of the following in the discussion of Textores (74)?

. . . the Andrian woman of Terence's play is said to have made her living at the loom when she first came to the Roman Capital <Andria 74 f.>.

The critic, for one, wishes that in our American publications inscriptions were designated not merely by the Corpus numbers, but, where possible, also by those of Dessau's collection, a work which by its comparative cheapness will be available to many who have not the larger and expensive Corpus.

On page 7, note 1, Suetonius, Nero 5 is cited for the use of *argentarii* as 'brokers', but Professor Pike translates by 'silversmiths'. In the same note CIL 6.9186 (=Dessau 7507) is hardly cogent, since the vital word is restored. On page 41, in CIL 6.10069 (=Dessau 5295), the epitaph of the famous race-horse, *Hirpinus N. Aquilonis*, Dr. Brewster restores *N(epos)*, perhaps correctly. But the editors have commonly taken the abbreviation to be for *N(iger)*, as in other inscriptions of race and chariot horses.

The author's conclusion (94-101) is the best written portion of the work. In it she well summarizes the whole matter (94, 98, 101):

. . . we are led to believe that Rome's industrial population played a significant part in the life of the early Empire and received no inconsiderable recognition. It is true that the favorite occupations were still agriculture, law, and war. . . . But the growing power of wealth and the commercializing of the old aristocratic pursuits were extending their influence broadcast, so that the Ciceronian attitude toward paid labor could no longer be rigidly sustained.

Upon the condition of that vast number of workers who did not aspire to higher position, but remained in the industrial ranks at home or abroad to supply the daily wants of the Roman Capital and municipalities, we feel that we need waste little commiseration. Many freemen no longer hesitated to make money by trade; and the most conservative must gradually have been led to see, as Juvenal was, that a livelihood earned through honest business was more befitting a freeborn man than that gained through obsequious sycophancy.

We may readily conclude, therefore, that the first and second centuries of our era saw a revival of industrial life in the Roman world in both town and country. More freemen were probably engaged in the trades and crafts than ever before, and it was perfectly possible for shrewd and very ambitious *opifices* to acquire a fortune, retire from business, and vie with men of higher birth; furthermore, the majority of those who continued to fill the ranks of steady toilers in homely pursuits, apparently felt an honest pride in their work, maintained flourishing corporations, took an active interest in public affairs, and lived, for the most part, happily and contentedly. Humble, but not degraded, they realized in their totality the force of Horace's words

Metiri se quemque suo modulo ac pede verum est.

There is nothing very novel in these conclusions, but it was worth while to consider in a monograph this phase of ancient life as it appears in the only group of writers that can throw light upon it. The general purpose and results of the dissertation are therefore to be commended.

SMITH COLLEGE.

F. WARREN WRIGHT.

#### A PLEA FOR CHRISTIAN AUTHORS

In the issue of America, a Catholic periodical, for May 30, 1914, Mr. Herbert Francis Wright, then Instructor in Latin in The Catholic University of America, published a short paper entitled A Plea for Christian Authors. Mr. Wright admitted, without hesitation, that the pagan Classics, Greek and Roman, should have a place in the curricula of our Colleges, non-sectarian and Catholic both, since it is from them the pupil

can acquire clearly and precisely the general and fundamental ideas to be found in all compositions, in all discourses, contract the mental habits of the intellectual worker, acquire logic, the principles of analysis and synthesis, the eager desire for truth and the method of discovering it, and discriminating nicety in the use of language.

But he is surprised that in some parts of our country practically no College includes in its curriculum a Latin or Greek author who is also a Christian. He is surprised at this because antiquity did not remain pagan to the end; "the most important phase in its history is marked precisely by the advent of Christianity. . . ."

Mr. Wright was thinking primarily of Catholic Colleges, but much of his plea for the reading e. g. of the Octavius of Minucius Felix and the Apologeticum of Tertullian is valid for all Colleges<sup>1</sup>.

Because of his fierceness of spirit and his fiery style, Tertullian perhaps can be approached only by pupils of more than ordinary ability, but Minucius Felix is accessible to all.

From a literary point of view, modern scholars have always held the Octavius in very high esteem. To one it is "a little book of gold", to another, "one of the masterpieces of Christian literature"; another calls it "a charming work", which, with the Tusculans, approaches even the Phaedrus and seems illuminated with the "light of Greece"; still another, "the pearl of the apologetic literature of the last years of Marcus Aurelius".

It happens that this little dialogue, wherein Minucius Felix places a pagan and a Christian face to face, is a model of the purest classicism and has all of the qualities which have hitherto bestowed upon the pagan Classics the exclusive privilege of entering the classrooms. In point of view of composition, regularity of plan, and logical exactness in the sequence of ideas, nothing more perfect is to be found in Latin literature. Hence it would be a good model for class-room imitation. Nor can any of the Classics better inculcate that which the French call *le sens de la loi*.

There is also found in the Octavius, in a state accessible to young minds, all that general culture that our race inherits from the ancients and it is found there more completely, because there it is presented under its two aspects, the pagan and the Christian. What more instructive than this grand and moving spectacle of the two civilizations at close quarters, which shows how the modern world has issued from the ancient world?

. . . Minucius Felix offers *nothing* which an ordinary pupil of freshman or sophomore grade can not easily grasp, even in the sublime description of the life of the Christians which forms the last part of his work.

But, some one will say, the language of Minucius Felix is post-classic. Now, the language of Minucius Felix is not far removed from the classic language and is easy, but it could not be classic if classic is to mean Ciceronian, simply because Minucius Felix lived two and a half centuries after Cicero. . . . Is it any the less regular and excellent on that account? . . . teachers of English cite as models the writers of the nineteenth century, and even our own contemporaries, side by side with Lord Bacon and the essayists of the Spectator. Why, then, are the Latins not treated in the same way?

. . . the pagans did not write alike and large volumes have been published on the particular syntax of Cicero, of Caesar, of Sallust, of Livy, as well as on that of the Christian writers, St. Jerome, St. Augustine, and others. Any College professor of Latin well knows the difficulty the student has with the brachylogies of Livy and Tacitus and the archaisms of Plautus and

Terence. The Latin of the early Christian writers' especially of Minucius Felix, does not differ from that of Cicero more than does that of Plautus or Tacitus. . . .

I know that Minucius Felix loves archaisms, hellenisms, and poetical turns. . . . But Sallust is as archaic as he is and Horace has more hellenisms. And as for the poetic color, nothing could be more in keeping with the setting of the opening scene of the Octavius nor more natural to the discussion between the two friends. Besides, he is very often working with classic reminiscences, such as are found in good writers of every age.

But if the pupil must study this later syntax after having tried to acquire a knowledge of Ciceronian syntax for several years, will not his young mind become confused? . . . We must, no doubt, begin by teaching classical syntax, but afterwards the study of a writer like Minucius Felix will be an excellent means of recalling to the students and strengthening in them this knowledge. For instance, in such and such a case, we tell them, Minucius Felix has put the accusative and the infinitive where Cicero would have used the subjunctive with *quin*. Confusion is not thereby produced among those who know their syntax (nor among the others, because it existed there already).

C. K.

#### FOUR LATIN SONGS

In March last there was issued at the University of California a four page pamphlet giving a group of four Latin songs recently written by one of the members of the staff. This member of the staff, not named in the pamphlet, was Professor Nutting. Three of the four pieces had appeared in *THE CLASSICAL WEEKLY*: Carmen Pastorale, 10.200; Lux Libertatis, 11.16; Deus Praesidium Nostrum, 11.112. The new piece is as follows:

##### CARMEN HORAE VESPERTINAE

Nunc hominesque labore gravatos,  
nunc requies pecudemque vocat;  
omnia leniter arva nigrescunt,  
silva simul sine murmure stat.  
Lal-la-la, lal-la-la, care, quiesce,  
mater enim in tenebris vigilat.

Mane per aethera sol radiosque  
mittet equosque per ardua aget;  
luce sua subito excitat omnes,  
fervet opus, via mox strepitat.  
Lal-la-la, lal-la-la, care, quiesce,  
mater enim in tenebris vigilat.

Sidera, parve, micantia somnum  
iam pueris avibusque cient;  
nunc oculos, placidissime, conde;  
somnia dulcia te maneant!  
Lal-la-la, lal-la-la, care, quiesce,  
mater enim in tenebris vigilat.

In the pamphlet music for this piece is given. In the footnote it is stated that this song, if sung as a solo, is best suited "to the contralto voice. It can be given a very effective setting by making it a feature of a cradle scene, with the singer garbed as a Roman matron".

C. K.

<sup>1</sup>Compare the remarks of the Rev. William M. Dwyer, *THE CLASSICAL WEEKLY* 10. 135-136, and the paper by Professor Harrington, *The Latinity Fetish*, in *THE CLASSICAL WEEKLY* 1. 138-141.